

FAMILY GUY

"Keep On Truckin'"

Production #5ACX08

Written by

Tom Devanney

Directed by

John Holmquist

Created by

Seth MacFarlane

Executive Producers

David A. Goodman

Seth MacFarlane

Chris Sheridan

TABLE DRAFT

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“KEEP ON TRUCKIN’ ”

CAST LIST FOR #5ACX08:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN
MEG GRIFFIN.....MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

60's ANNOUNCER.....TBD (SUB: DANNY SMITH)
AIR TRAFFIC CONTROLLER.....TBD (SUB: SETH GREEN)
AMBER.....TBD (SUB: ALEX BORSTEIN)
ANGELIC CHOIR.....TBD (SUB: EVERYONE)
ANGELINA JOLIE.....TBD (SUB: ALEX BORSTEIN)
ANNOUNCER.....TBD (SUB: JOHN VIENER)
BABIES.....TBD (SUB: EVERYONE)
BABY.....TBD (SUB: DANNY SMITH)
CARL SAGAN.....SETH MACFARLANE (SUB: JOHN VIENER)
CLEVELAND.....MIKE HENRY
DARTH FLOUNDER.....TBD (SUB: ALEC SULKIN)
DIANE SIMMONS.....LORI ALAN (SUB: ALEX BORSTEIN)
DROOPY DOG.....SETH MACFARLANE
ELAINE STRITCH.....TBD (SUB: ALEX BORSTEIN)
EMPEROR.....TBD (SUB: JOHN VIENER)
GUARD.....TBD (SUB: SETH GREEN)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
KEN DENNIS.....TBD (SUB: TOM DEVANNEY)
LARRY.....TBD (SUB: MARK HENTEMANN)
LINDA.....TBD (SUB: ALEX BORSTEIN)
MADDOX.....TBD (SUB: ALEX BORSTEIN)
MALE CUSTOMER.....TBD (SUB: MARK HENTEMANN)
MAN IN BLAZER/HUGH HEFNER.....TBD (SUB: DANNY SMITH)
MARLEE MATLIN.....TBD (SUB: ALEX BORSTEIN)
MAYOR WEST.....ADAM WEST (SUB: SETH MACFARLANE)
MIKE DRUNKBEATER.....TBD (SUB: DANNY SMITH)

MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
NAVY OFFICER.....TBD (SUB: SETH MACFARLANE)
OLLIE.....PHIL LAMARR (SUB: MIKE HENRY)
PASSENGER.....TBD (SUB: ALEC SULKIN)
PERFORMANCE ARTIST.....MIKE HENRY
QUAGMIRE.....SETH MACFARLANE
R.J.MIKE HENRY
RECEPTIONIST.....TBD (SUB: MILA KUNIS)
REDNECK ANNOUNCER.....TBD (SUB: SETH MACFARLANE)
SANDY.....TBD (SUB: ALEX BORSTEIN)
SEAMUS.....SETH MACFARLANE
SECURITY GUARD.....TBD (SUB: SETH GREEN)
STINK FLEAMAN.....TBD (SUB: MARK HENTEMANN)
TECHNICIAN #1.....TBD (SUB: SETH MACFARLANE)
TECHNICIAN #2.....TBD (SUB: ALEC SULKIN)
TEENAGE BOY.....TBD (SUB: SETH GREEN)
TEENAGE GIRL.....TBD (SUB: MILA KUNIS)
THREE MICE.....TBD (SUB: SETH MACFARLANE, ALEC SULKIN, JOHN VIENER)
TICKETING AGENT.....TBD (SUB: ALEX BORSTEIN)
TOM KENNEDY.....TBD (SUB: JOHN VIENER)
TOM TUCKER.....SETH MACFARLANE
TRASH CAN BABY.....TBD (SUB: SETH MACFARLANE)
TV ANNOUNCER #1.....TBD (SUB: DANNY SMITH)
TV ANNOUNCER #2.....TBD (SUB: MARK HENTEMANN)
VOICE.....TBD (SUB: SETH GREEN)
WALT ABERNATHY.....TBD (SUB: SETH MACFARLANE)
WIFE.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. QUAHOG CIVIC CENTER - NIGHT

A sign reads "Tonight: The Redneck Comedy Tour".

INT. CIVIC CENTER - SAME

Four REDNECK COMICS sit on stools on stage. Each one has a microphone stand. The GRIFFINS sit in the AUDIENCE amongst others. **ANGLE ON** the stage.

ANNOUNCER (V.O.)

Ladies and gentlemen, welcome to the
Redneck Comedy Tour! Featuring Stink
Fleaman!

ANGLE ON STINK FLEAMAN.

STINK FLEAMAN

You know you're a redneck if you're
from a rural area and behave as such.

The audience **laughs**.

ANNOUNCER (V.O.)

Mike Drunkbeater!

ANGLE ON MIKE DRUNKBEATER.

MIKE DRUNKBEATER

Oh, that dog of mine!

The audience **laughs**.

ANNOUNCER (V.O.)

Walt "Coffee and Pie" Abernathy!

WALT ABERNATHY

Woo-hoo-hoo-hoo-hoo-hoo!

The audience **roars with laughter**.

ANNOUNCER (V.O.)

And Larry the Guy Who Works For The
Department of Water and Power.

LARRY

You tell me how that got in there!

(IDIOTIC YELL)

ANGLE ON Peter, Lois and Brian. Peter is **laughing** hysterically.

PETER

(LAUGHS) He's right! Who knows how that got in there?!

BRIAN

Peter, can we please go now? This is excruciating.

PETER

Are you kidding, Brian? These men and their redneck lifestyle really speak to me. This is the greatest show I've seen in years. Not like that Elaine Stritch show we saw.

INT. THEATER - NIGHT (FLASHBACK)

Peter and Lois sit in the AUDIENCE as ELAINE STRITCH (who is just a skeleton with old lady hair) waves and **moans** scarily at the audience.

ELAINE STRITCH

(CREEPY MOANING)

PETER

(TERRIFIED) AAAAAAA! AAAAAAA!

AAAAAAA!

EXT./ESTAB GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois cooks as the family, minus Peter, sits at the table.

MEG

Chris, shut up!

CHRIS

No, 'cause you know I'm right!

MEG

Mom, Chris thinks Puerto Rico should
be the fifty-first state.

CHRIS

(IRATE) They've been in limbo for a
hundred years!

We hear a horn honk the theme from "Green Acres."

EXT. GRIFFINS' HOUSE - CONTINUOUS

The family comes outside to find Peter parking a pickup truck
in the driveway. Peter gets out dressed in cowboy boots,
jeans, a huge belt buckle, flannel shirt, a John Deere hat,
and a chain attached to his wallet.

LOIS

Peter, what the hell are you doing
with a pickup truck?

PETER

Oh, just driving it. Driving it
(SINGS) LIKE A ROCK! OHH, LIKE A
ROCK!

STEWIE

That's not an answer.

BRIAN

Peter, let me guess. This is because
of the redneck comedy festival, isn't
it?

PETER

Oh, that dog of mine! You nailed it right in the sheetrock! I talk about sheetrock now that I'm a redneck.

LOIS

Peter, you can't suddenly decide to be a redneck just because of some show.

PETER

Some show? Lois, those men showed me the way to an identity that I've been searching for my whole life. I'm gonna do everything a redneck is supposed to do. Meg, get your coat, we're going to the drive-in.

MEG

Are you serious?

PETER

Sure, we could suck back a couple of
(SINGING) SEAGRAMS. GOLDEN WINE
COOLER. / IT'S WET AND IT'S DRY. /
GOLDEN WINE COOLER. / MY MY MY MY!

STEWIE

God, he looks dumber than when he was on "Name That Tune."

INT. "NAME THAT TUNE" SET - DAY (FLASHBACK)

Peter and another contestant, LINDA, stand with host TOM KENNEDY.

PETER

Linda, I can name that tune in three notes.

LINDA

Peter, I can name that tune in two notes.

PETER

Linda, I can name that tune in zero notes.

LINDA

Peter, name that tune.

PETER

Is it "Smoky Mountain Rain" by Ronnie Milsap?

TOM KENNEDY

No. It's "Fanfare for the Common Man" by Aaron Copland.

PETER

Well, had a fifty-fifty chance.

EXT./ ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois enters from upstairs to find Chris sitting on the floor watching TV. The couch is gone.

LOIS

Chris, what happened to the couch?

CHRIS

Dad dragged it out onto the lawn 'cause he said that's what rednecks do.

EXT. GRIFFINS' FRONT YARD - DAY

Peter, in his trucker's cap with no shirt, drinks a beer as he sits on the Griffins' couch. His feet soak in a kiddie pool.

PETER

(SHOUTING O.S.) Hey, Quagmire! (BEAT)

Quagmire!

QUAGMIRE (O.S.)

What?!

PETER

What are you doing?

QUAGMIRE (O.S.)

I'm watering my lawn!

PETER

Oh, how's that goin'?

QUAGMIRE (O.S.)

Fine!

PETER

Hey, you see that NASCAR race this morning?

QUAGMIRE (O.S.)

Leave me alone!

PETER

Hey, Joe, Quagmire's watering--

JOE (O.S.)

I know!

EXT./ ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter (still dressed like a redneck) and Brian sit on the couch watching television. Peter takes a wad of chewing tobacco and puts it in his cheek.

TV ANNOUNCER (V.O.)

We now return to Carl Sagan's

"Cosmos."

TV ANNOUNCER #2 (V.O.)

Edited for rednecks.

INT. NOVA STUDIO - DAY (ON TV)

CARL SAGAN stands before the camera.

CARL SAGAN

I'm Carl Sagan. Just how old is our planet? Scientists believe it's four bi--

REDNECK ANNOUNCER (V.O.)

Hundreds and hundreds of years old.

CARL SAGAN

Scientists have determined that the universe was created by--

REDNECK ANNOUNCER (V.O.)

Goooooooooooooooooddddddddddddddddddd.

CARL SAGAN

--ig bang. If you look at the bones of a--

REDNECK ANNOUNCER (V.O.)

Jesus.

CARL SAGAN

--aurus Rex, it's clear by the use of carbon-dating that--

REDNECK ANNOUNCER (V.O.)

Mountain Dew is the best soda ever made.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

BRIAN

Peter, do we have to watch this?

PETER

This is what rednecks watch, Brian.

Peter **spits** a stream of tobacco juice O.S.

BRIAN

Stop it, you're getting tobacco juice
on the wall.

WIDEN TO REVEAL there are splotches of tobacco juice all over
the wall.

PETER

Well, if you don't like it, Brian,
maybe you should go back to Russia.

BRIAN

That makes absolutely no sense.

Peter **spits** on the wall again.

BRIAN (CONT'D)

Look, just spit in this cup instead.

Brian hands him a cup. Peter spits into it and then puts it
down on the armrest. Stewie enters.

STEWIE

(RE: CUP) Oh, there's my apple juice.

He takes the cup.

BRIAN

Stewie, wait, don't--

Brian reaches to stop Stewie, then pauses. Above his head,
we see a thought bubble of Stewie **beating Brian** from "Patriot
Games." The thought bubble vanishes, and Brian sits back.
Stewie takes a sip, then quickly **spits** it out.

STEWIE

(HORRIFIED AND DISGUSTED)

AAAAAAAAAAAAA!!!

Peter **spits again**, and it goes right into Stewie's open, **screaming** mouth.

STEWIE (CONT'D)

(SCREAMS) AAAAAA!

EXT. GRIFFINS' DRIVEWAY - DAY

Peter is finishing **spray-painting** the back window of the truck. Brian enters.

PETER

Brian, check it out!

WIDEN TO REVEAL the back window has been painted to show a fetus in front of an American flag. Underneath it says "Support Our Troops and Fetuses."

BRIAN

Peter, you painted over the back window. Isn't that dangerous?

PETER

Of course not, Brian. I just close my eyes and let Dale Earnhardt guide me.

Peter takes off his hat and holds it to his chest, looking reverently upward.

ANGELIC CHOIR (V.O.)

(SINGING) DALE EARNHARDT!

Peter gets in the truck, **starts** the engine, and **floors it** backwards across his lawn.

ANGLE ON QUAGMIRE exiting his house in his pilot uniform and carrying a suitcase. Peter backs into frame, **smashing into** Quagmire's car.

QUAGMIRE

Peter, what the hell?! My car!

Quagmire's trunk **pops open**. FOUR ASIAN GIRLS come running out of the trunk, **chattering in Thai**, and scatter O.S.

QUAGMIRE (CONT'D)

(CALLING TO GIRLS) Damn it! Hey, come back! (IN THAI) Huy! Ja pai nai? Ma nee! Eee dok! Koo jai gnun pai laew! Kee kohng! Koo tok lohng gahp paw! Tamai mai tum tam?

PETER

Sorry, Quagmire.

QUAGMIRE

How the hell am I supposed to get to the airport?! I gotta fly a plane in twenty minutes!

PETER

Oh, I can drive you. I got a pickup truck, see?

QUAGMIRE

Well, come on! (HOPS IN TRUCK)

Peter does a K-turn and **backs through** Quagmire's garage. SEVEN MORE ASIAN GIRLS scurry out, **chattering in Thai** and scatter O.S.

PETER

Quagmire, I am so sorry.

QUAGMIRE

Don't worry about it.

PETER

We can go after 'em--

QUAGMIRE

Don't worry about it, they're tagged!
They're tagged! Just get me to the
airport.

EXT./ESTAB. QUAHOG AIRPORT - DAY

Planes are taking off and landing.

EXT. TARMAC - SAME

Peter's truck **pulls up** to the security check point.

GUARD

Hey, Mr. Quagmire. Just need your
security pass.

QUAGMIRE

Here you go, Tom.

Quagmire hands it to him. He and Peter sit in the truck and wait. After a beat, Peter turns to Quagmire.

PETER

So, I guess you guys must be pretty
freaked out after 9/11, huh?

Quagmire's head very slowly turns to Peter with an "are you for fucking real" expression.

EXT. TARMAC - MOMENTS LATER

The truck pulls onto the tarmac and Quagmire gets out.

QUAGMIRE

Alright, thanks a lot, Peter.

Peter is about to back out, but then stops, noticing TWO TECHNICIANS loading a fuel hose into the airplane. Peter stares in silence for a beat.

PETER'S P.O.V.: ANGLE ON the jet fuel nozzle. **ANGLE BACK ON** Peter, who then looks back at: **PETER'S P.O.V.: ANGLE ON** his own gas tank. **ANGLE BACK ON** Peter's face as he begins to fantasize. We **RIPPLE DISSOLVE TO:**

EXT. SKY - DAY (FANTASY)

Peter drives his truck, which is now flying through the air to the romantic **Harold Faltermeyer theme** from "Top Gun." He does a few aerial acrobatics, and is then joined by two "Top Gun" style fighter jets.

Peter and his truck fly upside down just above one of the jets. Peter looks at the pilot and takes his picture just like Tom Cruise in the scene from the movie. Peter rights himself and flies ahead.

PETER

(INTO C.B.) This is Ghost Rider,
requesting fly by.

VOICE (V.O.)

Negative, Ghost Rider. The pattern is
full.

Peter laughs.

EXT./ESTAB. CONTROL TOWER - DAY (FANTASY CONT'D)

A NAVY OFFICER drinks coffee as Peter's truck flies by very close to the tower. The officer **spills** the coffee on himself.

NAVY OFFICER

Damn, I spilled coffee all over
myself. But even I have to see the
humor in it.

RIPPLE DISSOLVE OUT OF THE FANTASY TO:

EXT. TARMAC - DAY (BACK TO SCENE)

PETER

That's all the motivation **I** need to
actually do this.

Peter gets out and walks over to the jet fuel tank. He furtively looks around, then takes the hose out of the airplane and sticks it in the gas tank of his truck.

ANGLE BACK ON the gas tank. The two technicians approach.

TECHNICIAN #1

Did we finish fueling?

TECHNICIAN #2

Do you see the hose in the plane?

TECHNICIAN #1

No.

TECHNICIAN #2

Well, then, I guess we're finished.

TECHNICIAN #1

Thanks, George, you wanna say that one
more time without the sarcasm?

INT. COCKPIT - SAME

Quagmire sits in the pilot's chair. He picks up the P.A.
Mic.

QUAGMIRE

Good afternoon, ladies and gentlemen,
this is your captain, Glenn Quagmire,
uh... We're looking at about a four
and half hour flight time today, uh...
We've got clear skies, good
visibility. The temperature in
Atlanta is sixty-four degrees, uh...
The flight is gonna be a little longer
than we've expected, we've got some
very strong headwinds, giggety.
Flight attendants prepare for takeoff.

EXT. TARMAC - CONTINUOUS

The plane **takes off** into the air.

INT. COCKPIT - CONTINUOUS

Quagmire looks down as he hears a **beeping**. **ANGLE ON** the control panel. The fuel gauge reads "Empty."

QUAGMIRE

What the hell?! Oh, my god, we're
outta gas! We're going down! And not
the woo-hoo, alright, jackpot kinda
going down.

INT. MAIN CABIN OF AIRPLANE - CONTINUOUS

The passengers are all **screaming**. THE PERFORMANCE ARTIST is sitting in his seat, praying.

PERFORMANCE ARTIST

Dear God. Hey. How y'all doin'?

Just letting you know I might be on my
way up there soon, in case you wanna
get the house ready. Maybe put out
some Chex Mix on the table. Maybe mix
up the bowl with your hand to get some
of them pretzels up on top. Ew, but
don't forget to wash your hands first,
especially if you just gone pee or pet
a dog or something.

INT. COCKPIT - CONTINUOUS

Quagmire grips the controls as the ground rushes up at him.

EXT. QUAHOG FIELD - DAY

The plane **crash lands**.

INT. COCKPIT - CONTINUOUS

Quagmire pulls his fingers out of the dashboard, a la Neal Page in "Planes, Trains and Automobiles."

INT. QUAHOG ELEMENTARY - DAY

MAYOR WEST is reading "My Pet Goat" to school children.

MAYOR WEST

"And then my pet goat said, if this is
how long the line is, I think we
should just get tickets for a later
show."

A SUITED AIDE enters and **whispers** in Mayor West's ear. Mayor West stares blankly into space for a second, then continues reading.

MAYOR WEST (CONT'D)

"You don't think it'll be just as
crowded later?"

END OF ACT ONE

ACT TWO

EXT./ ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter, Quagmire, JOE, CLEVELAND and Brian are there. Peter is now dressed normally. **ANGLE ON** the television, which shows TOM TUCKER and DIANE SIMMONS sitting behind the news desk.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

DIANE SIMMONS

Our top story, there was drama in the skies of Quahog today as a Trans Air 767 was forced to make a crash landing.

TOM TUCKER

That's right, Diane, as if the world weren't already scary enough, it seems you can't even get on a plane safely these days. Channel Five has the spectacular footage.

EXT. QUAHOG FIELD - DAY (ON TV, CONT'D)

We see the plane **crash land**.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV, CONT'D)

TOM TUCKER

Fortunately, no one was injured. However, using state-of-the-art Channel Five computer technology, we'll show you how disastrous it could have been. Here's how it would've looked if the plane had crashed into a school.

EXT. QUAHOG SCHOOL - DAY (ON TV, CONT'D)

We see the same footage of the plane **crash landing**, but this time the background has been manipulated so that it crashes into a school and **explodes**. FLAMING KIDS run **screaming** from the wreckage.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV, CONT'D)

TOM TUCKER

Now here's how it would've looked if
the plane had crashed into a school
for bunnies.

EXT. QUAHOG SCHOOL - DAY (ON TV, CONT'D)

We see the same manipulated footage, only this time FLAMING, DISNEY-ESQUE, PASTEL-COLORED BUNNIES hop **screaming** from the wreckage.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV, CONT'D)

TOM TUCKER

Now here's how it would've looked if
the plane had crashed into a school
for bunnies, but one passenger had
survived, gone home and mercilessly
beat his wife.

EXT. QUAHOG SCHOOL - DAY (ON TV, CONT'D)

We see the same image as before, but one PASSENGER exits the plane wreckage.

PASSENGER

I'm alive! But boy am I angry.
Someone's gonna have to pay for this!

INT. SUBURBAN HOME - DAY (ON TV, CONT'D)

We see the passenger **slapping** HIS WIFE repeatedly in the face.

WIFE

Why?! Why?! Is this because I
overcooked the roast?!

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV, CONT'D)

TOM TUCKER

Powerful stuff. You'd have to be made
of stone not to feel saddened by that.

DIANE SIMMONS

Here's how some local Quahogians
reacted to the disaster.

EXT. QUAHOG STREET #1 - DAY (ON TV, CONT'D)

MORT

Oh, there was a crash?! Oh, no! Oh,
god, I'm never flying again, not ever!

EXT. QUAHOG STREET #2 - DAY (ON TV, CONT'D)

R.J.

I was supposed to go up and fly with
my girlfriend so we could bone in the
bathroom, but now there's no way.

EXT. QUAHOG STREET #3 - DAY (ON TV, CONT'D)

SEAMUS

The ocean could beat the sky in a
fight any day of the week.

INT. DRUNKEN CLAM - DAY (BACK TO SCENE)

PETER

Boy Quagmire, I feel like this is
partially my fault.

QUAGMIRE

(SARCASTIC) No, Peter, it's perfectly acceptable to siphon jet fuel from an active runway with the intention of flying a pickup truck.

PETER

Look, I know I caused a lotta trouble, but I promise you, my redneck days are over. I missed being an East Coast intellectual anyway.

ANGLE ON the TV.

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

TOM TUCKER

We go now to Trans Air C.E.O. Ken Dennis with a press statement.

EXT. QUAHOG STREET - DAY (ON TV, CONT'D)

KEN DENNIS stands before a group of REPORTERS.

KEN DENNIS

On behalf of Trans Air, we'd like to apologize to our customers and to the citizens of Quahog for this unfortunate incident. And Glenn Quagmire, if you're watching, I'd like to have a word with you, if I could. In private. Follow me.

The camera follows him up the sidewalk. He occasionally turns around to address Quagmire and beckon him along.

KEN DENNIS (CONT'D)

Come on, this way.

They continue to walk up the sidewalk. They stop at a crosswalk and Ken Dennis hits the button. They wait. He looks up at the sky, then turns to Quagmire, making idle conversation.

KEN DENNIS (CONT'D)

Boy, the weather can't make up its
mind, huh?

The walk signal appears, and the camera follows Ken Dennis across the street. They walk up another stretch of sidewalk and approach a building that reads "Trans Air Corporate Headquarters." They walk in. As they pass:

SECURITY GUARD

Hi, Mr. Dennis. Hi, Mr. Quagmire.

KEN DENNIS

Hi, Frank.

They step into an elevator, the camera still following Dennis. They take the elevator up and get out on an upper floor. They walk into a reception area. Ken motions for Quagmire to be seated.

KEN DENNIS (CONT'D)

Have a seat, I'll be with you in a few
minutes.

He walks into his office and shuts the door. After a moment, the receptionist's phone **rings** and she picks it up.

RECEPTIONIST

Yes? (BEAT, THEN TO "QUAGMIRE") Mr.

Dennis will see you now.

The camera (Quagmire) walks into the office. Ken Dennis looks up from his desk where he is working.

KEN DENNIS

Oh, Glenn, there you are. You're
fired.

INT. DRUNKEN CLAM - DAY (BACK TO SCENE)

QUAGMIRE

(LOOKING AT TV) Fired? Oh, no!

CUT TO A BLACK SCREEN with a title script that reads, "Three Weeks Later". In the bottom right hand corner, an iris opens, in which are THREE MICE on a grassy lawn.

THREE MICE

Three weeks later.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

Lois, Peter, Stewie and Brian are at the table, eating breakfast. Stewie **knocks** on the underside of the table.

STEWIE

Oh, who could that be?

Stewie crosses to the door and opens it.

STEWIE (CONT'D)

WNBA star Rebecca Lobo?

BRIAN

Stewie, there's nobody there.

STEWIE

I know, but could you imagine?

Chris runs in.

CHRIS

AAAA! Mom! Dad! There's somebody in my tree house!

LOIS

Calm down, Chris. It's probably just that Portuguese family again.

EXT. GRIFFINS' BACK YARD - DAY

Peter and Lois walk outside and look up at the tree house.

PETER

Hey! Who's up there?!

Quagmire peeks out the window of the tree house.

QUAGMIRE

Oh, hey, Peter. Hey, Lois.

LOIS

Glenn, what are you doing up there?

QUAGMIRE

Oh, I kinda moved in, if that's okay.

I live here now.

PETER

What about your house?

QUAGMIRE

I lost it, Pete. It's gone.

PETER

Oh, is this 'cause of the-- Did you just call me "Pete?"

QUAGMIRE

No airline will hire me after the accident. I'm broke and jobless.

PETER

Quagmire, you belong in a tree, you're a nut.

There's a long pause.

LOIS

Pfffffft! (LAUGHTER) What?!

PETER

Come on down, Quagmire, you're staying with us.

ANGLE ON Stewie watching from the doorway.

STEWIE

Oh, great. This is gonna be worse
than the time I lived with Marlee
Matlin.

INT. APARTMENT - NIGHT (FLASHBACK)

Stewie sits on the couch, watching TV. MARLEE MATLIN enters and casually crosses across the room. With each step, a staccato fart **blasts** out of her ass.

MARLEE MATLIN

Hi, Stewie.

STEWIE

(DISGUSTED) Oh, come on, Marlee! I
know you can't hear them, but you
gotta feel those things slapping outta
there!

EXT. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' KITCHEN - SAME

Quagmire sits with the family, minus Brian, at the dinner table.

LOIS

Thanks for cooking dinner, Glenn.
These fish tacos make me feel like I'm
in college again.

QUAGMIRE

Well, I just wanted to say thank you
for taking me in in my time of need.

PETER

Eh, it's the least we could do after
what happened.

There's a **knock** at the door.

QUAGMIRE

Oh. I may have to split, you guys.

That's my date.

Quagmire gets up and opens the door revealing...

QUAGMIRE (CONT'D)

Everyone, I want you to meet WNBA star
Rebecca Lobo.

STEWIE

Oh, my god! No way! Oh, my god,
where's Brian? He's never gonna
believe this!

CHRIS

He's out with Jillian.

STEWIE

No!! Oh, my god, he's never gonna
believe me! This is torture! Oh, oh,
camera phone! Camera phone! (TAKES
OUT CAMERA PHONE) Ohhh, battery's
dead! AAAA!

LOIS

Looks like somebody's ready for bed.

As Lois carries him O.S.:

STEWIE

Nooo! Noooo! She was there! She was
there!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. LIVING ROOM - SAME

Brian and Stewie sit on the couch watching TV.

BRIAN

Stewie, you mind if I change the
channel--

STEWIE

Shh. Quiet, Brian, this is the scene
where Emperor Palpatine names his
apprentices.

INT. DEATH STAR - NIGHT (ON TV)

THE EMPEROR stands in front of several EVIL-LOOKING SITHS.

EMPEROR

(TO ONE SITH) Your name will be Darth
Maul.

The Emperor hands him a pledge pin. Darth Maul nods. The
Emperor then moves on to another Sith in a beanie cap.

EMPEROR (CONT'D)

And your name will be Darth Flounder.

DARTH FLOUNDER

Why "Darth Flounder"?

EMPEROR

(BELCHES, THEN) Why not?

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Chris walks by with a clipboard and a pencil, looking
intently at the page.

BRIAN

Hey, what are you doing?

CHRIS

Oh, ever since Mr. Quagmire moved in,
I've been improving my receptionist
skills.

Chris walks up to four WOMEN who sit on straight back chairs lined up against the wall.

CHRIS (CONT'D)

Amber?

One of the women, AMBER, stands.

AMBER

Yes.

CHRIS

Hello, I'm Chris. I just need you to
sign the bottom here.

Chris holds the clipboard out and hands her a pen. She signs it.

CHRIS (CONT'D)

Perfect. Here's your license back.

He hands her the license.

AMBER

Thank you.

CHRIS

If you'll just follow me.

While Chris leads her upstairs:

CHRIS (CONT'D)

So, you found the place okay?

AMBER

Yes.

CHRIS

Good. Now, Mister Quagmire has a few
fetishes that weren't on your resume.
Would you be open to learning?

AMBER

Absolutely.

CHRIS

Good. Great attitude. He likes that.

They arrive at Peter and Lois' bedroom door.

CHRIS (CONT'D)

Let me just make sure he's ready for
you.

Chris **opens** the door and pokes his head inside.

CHRIS (CONT'D)

I have Amber here, Mister Quagmire.

QUAGMIRE (O.S.)

All right. Send her on in, Chris.

CHRIS

(TURNING BACK TO AMBER) He'll see you
now.

Chris opens the door for Amber, revealing Quagmire, in
nothing but briefs, lying on the bed.

CHRIS (CONT'D)

(TO AMBER) You'll do fine.

Amber exits into the room.

INT. MEG'S BEDROOM - NIGHT

Meg is asleep in her bed, with her mouth open. A BARE FOOT
enters frame and very slowly creeps towards her mouth. As
the big toe enters her mouth, Meg's eyes open. The bare foot
stops and after a beat, very slowly retreats out of frame.

QUAGMIRE (O.S.)

(WHISPERS) Didn't mean to wake you.

INT. LIVING ROOM - DAY

Peter and Lois are playing Chris and Quagmire in Trivial
Pursuit.

QUAGMIRE

Alright, pink wedge for a pie.

Lois takes a question out of the box.

LOIS

(READS) "Which 'Who' song from 1971
laments a wasted generation?"

CHRIS

Teenage Wasteland!

Lois turns over the card to look at the answer.

QUAGMIRE

(PISSED) Damn it, Chris, it's called
Baba O'Riley! Baba O'Riley! Don't
blurt out the answer until we've
conferred!

Quagmire picks up the board and tosses it O.S. He turns to a
lotion bottle that rests on the table and pumps it into his
palm four times, then storms off in a huff.

QUAGMIRE (CONT'D)

(EXITING) I'll be upstairs!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER & LOIS' BEDROOM - SAME

Peter and Lois are in bed.

LOIS

Peter, there's something we've been
avoiding talking about for weeks.

PETER

No! I will not cut my toenail!

Peter grabs his foot and we see a small tusk of toenail.

LOIS

Peter, that's not what I--

PETER

I know what you're thinking. We cut it off and sell it to the ivory poachers for a kingly sum. Well, I'll have none of it, Lois. You hear me? None of it.

LOIS

No, Peter, I'm talking about Quagmire. He's been living with us for over a month and I... I think it's enough now.

PETER

Lois, I can't throw my best friend out on the street like a prom night dumpster baby.

EXT. HIGH SCHOOL - NIGHT (CUTAWAY)

A TEENAGE GIRL in a prom dress stands next to a dumpster. She looks around nervously and places a shopping bag into the dumpster. A TEENAGE BOY comes out in a tux.

TEENAGE BOY

Hey, what are you doing out here?
Don't you wanna dance?

TEENAGE GIRL

Sure!

The girl runs inside. After a beat, a BABY'S head rises slowly out of the dumpster.

BABY

I'M JUST A PROM NIGHT DUMPSTER BABY /
I GOT NO MOM OR DAD / PROM NIGHT
DUMPSTER BABY / MY STORY ISN'T LONG,
BUT BOY, IT'S AWFULLY SAD /

A line of other babies rises up from the dumpster:

BABIES

BA-BA-BA-BA-BUM

BABY

AND THOUGH I CAME FROM A HOLE

BABIES

AND THOUGH HE CAME FROM A HOLE

BABY

I'M SINGIN' RIGHT FROM THE SOUL

BABIES

HE'S SINGIN' RIGHT FROM THE SOUL

BABY

MY FANNY NEEDS A BLANKET / AND

SOMEBODY TO SPANK IT / I MISS MY MOM

Another baby pops out of a trash can, the lid still on its head.

TRASH CAN BABY

(BASS) BUT SHE'S AT THE PROM

BABY

SO I'M A /

ALL

PROM NIGHT DUMPSTER BABY / PROM NIGHT
DUMPSTER BABY.

BABIES

BA-BA-BA-BA-BA-BA-BA-BUM.

BABY

AND I'M TAKIN' A STROLL.

OTHER BABIES

HE'S TAKIN' A STROLL.

BABY

I'M TAKIN' A STROLL.

OTHER BABIES

HE'S TAKIN' A STROLL...

They continue singing as they all stroll O.S., swinging their umbilical cords.

INT. PETER & LOIS' BEDROOM - NIGHT (BACK TO SCENE)

PETER

Besides, Quagmire doesn't even have a job.

LOIS

Well, you're gonna have to help him find one, because I've had enough of him living in this house.

PETER

Ah, you're overreacting, Lois. And you can't spell "overreacting" without "ovary." 'Cause you're a girl.

LOIS

I'm not overreacting.

Quagmire enters with a pair of Lois' underwear on his face.

QUAGMIRE

Hey, see you guys, I'm going to a
costume party as "Lois' underwear on
my face."

Quagmire exits.

PETER

Okay, so I'll talk to him after the
party, then.

END OF ACT TWO

ACT THREE

EXT./ ESTAB. THE DRUNKEN CLAM - NIGHT

INT. THE DRUNKEN CLAM - SAME

Peter, Joe, Cleveland and Quagmire sit in a booth.

CLEVELAND

So how's the job hunt going?

PETER

Eh, it's awful, Cleveland. He blew every gig we got him.

QUAGMIRE

It's too bad. I really liked working at that shoe store.

INT. SHOE STORE - DAY (FLASHBACK)

Quagmire helps a FEMALE CUSTOMER remove her old shoes and put on a new pair, a wide-eyed open-mouthed smiling expression never leaving his face. A MALE CUSTOMER approaches.

MALE CUSTOMER

Excuse me, do you know where I can find--

QUAGMIRE

No dudes! No dudes!

INT. DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

JOE

Yeah, and you did a terrible job as my nurse.

INT. JOE'S LIVING ROOM - DAY (FLASHBACK)

Joe is laying on his dining room table. Quagmire changes his diaper.

QUAGMIRE

You make your doo-doo's, Joe?

JOE

Shut up.

QUAGMIRE

You make your doo-doo's?

JOE

I said shut up! There's no doo-doo's today!

QUAGMIRE

I'm pretty sure I smell doo-doo's.

Quagmire lifts Joe's legs.

QUAGMIRE (CONT'D)

Uhp. Uh-oh. What's that in there?

Dooooo-dooooos! They're stinky!

Ewwwww!

JOE

Quagmire, how'd you like to help me commit suicide?

INT. DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

QUAGMIRE

And then I got that job on the Starship Enterprise.

INT. ENTERPRISE BRIDGE - X (FLASHBACK)

Quagmire, in uniform, approaches CAPTAIN KIRK.

QUAGMIRE

(WAY UNDER BREATH) Dude, you gotta introduce me to that black chick.

INT. THE DRUNKEN CLAM - NIGHT (BACK TO PRESENT)

QUAGMIRE

Guys, the only thing I know how to do is fly a plane. That's what I was born for. And I'll never be happy unless I can do it again.

JOE

Then that's the only answer. Somehow we've got to get Quagmire his job back.

PETER

Fellas, I think I have an idea.

INT. OFFICE - DAY

Peter stands in front of Ken Dennis, the head of Trans Air, who sits behind his desk. Peter has a puppet on each hand and is **breathing heavily**, exhausted.

KEN DENNIS

Mr. Griffin, that was the funniest puppet show I've ever seen, and you certainly put a lot into it, but I'm afraid it doesn't change anything. Quagmire can't have his job back.

INT. DRUNKEN CLAM - NIGHT

PETER

That's all right, I have another idea.

EXT./ ESTAB. QUAHOG AIRPORT - DAY

EXT. QUAHOG AIRPORT - SAME

Peter, Joe, Cleveland and Quagmire stand outside the airport.

PETER

Okay, guys, let's go over the plan one more time.

JOE

Actually, I think we're all pretty clear on it.

QUAGMIRE

Yeah, why do we need to go over it again?

PETER

Well, I just think it'd be good to make sure everybody's on the same page.

CLEVELAND

We went over it three times in the car.

QUAGMIRE

Yeah, we're all crystal clear. Let's just do this.

PETER

Yeah -- No, I just think we should run it down once more.

JOE

Why?

PETER

(CLENCHED TEETH, RE: CAMERA) Because I just think we should explain it again.

CLEVELAND

All right, man, take it easy.

PETER

Good. All right, so here's the
plan...

INT. QUAHOG AIRPORT - DAY

We hear Peter's voice over the following action.

PETER (V.O.)

Quagmire will pose as an airline
passenger on the six o'clock flight to
New York.

VISUAL: Quagmire, dressed in tourist garb with a camera, hat
and suitcases, gets in line with a bunch of other passengers.
He holds a ticket.

PETER (V.O.) (CONT'D)

Then Joe and I will sneak into the
flight attendants' lounge...

VISUAL: Peter and Joe sneak carefully through a door marked
"Flight Attendants' Lounge"...

PETER (V.O.) (CONT'D)

...while Cleveland distracts the
security personnel.

PAN OVER TO a nearby area, where Cleveland stands atop a bale
of hay, **playing a fiddle.** The SECURITY GUARDS all dance like
hillbillies at a hoe-down.

PETER (V.O.) (CONT'D)

Once we have the uniforms and
credentials, Joe, Cleveland and I will
board the plane posing as flight
attendants.

VISUAL: Joe, Cleveland and Peter walk through the terminal
dressed as flight attendants. They walk through the gate.
Behind them is the COWARDLY LION, also dressed as a flight
attendant. He keeps trying to conceal his tail.

PETER (V.O.) (CONT'D)

Once we're in the air, we drug the
pilots...

VISUAL: In the cockpit, Peter stands behind the PILOTS, who each have a cup of coffee. He drops a pill into each one simultaneously. They both take a sip at the same time and pass out. The following dialogue is subsequently played out as he describes it:

PETER (V.O.) (CONT'D)

...at which point, Quagmire is forced
to step in and land the plane safely,
making him a hero. And then Jennifer
Lopez walks in and takes her pants
off. And she goes, "Hey, Peter." And
I say, "Hey." And she says, "Would
you like to touch your hands all over
me?" And I ask Lois, "Is that okay?"
And astonishingly, she says yes. And
then I do it. Awesome.

EXT. QUAHOG AIRPORT - DAY (BACK TO SCENE)

PETER

All right, so we all clear?

EXT. RUNWAY - AIRPLANE'S POV - NIGHT

We see a POV shot of the runway as the plane takes off into the air. **CUT TO** an "Airplane!" style shot of the plane flying against the night sky.

INT. AIRPLANE - NIGHT

Peter, Joe and Cleveland stand in the little flight attendant area.

PETER

All right, I'm gonna go bring the
pilots their coffee.

(MORE)

PETER (CONT'D)

Hang on to something, 'cause this
ride's gonna get rougher than dating a
hot girl with a bad laugh.

INT. BEDROOM - NIGHT (FLASHBACK)

Peter and a HOT GIRL sit down in front of a romantic fire.

PETER

I really like you, Sandy.

SANDY

I really like you too, Peter.

PETER

Yeah? You like it when I kiss you
here? (KISSES HER NOSE)

SANDY

Yeah.

PETER

How about here? (KISSES THE BACK OF
HER NECK)

SANDY

(SHE LAUGHS A LOW BELLOWING LAUGH) Oh,
stop I'm tickl-- (MORE LAUGHING)

INT. AIRPLANE - NIGHT (BACK TO PRESENT)

Cleveland and Joe sit in their flight attendant seats at the
front of the plane.

JOE

That guy in 6B is a huge pain in the
ass.

CLEVELAND

Already gave me some attitude.

JOE

And what's with that hideous red and
white striped sweater?

CLEVELAND

He's a douche bag, and he also--

A PASSENGER in a red and white striped sweater walks past.

CLEVELAND (CONT'D)

JOE

(CHEERFUL) Oh, hi. You got Hey. You all set there?
everything you need?

Suddenly, the plane tilts sharply and the passengers **scream**.
Peter comes out of the cockpit.

PETER

(MOCK TERRIFIED) Oh, no! Both of the
pilots are unconscious and we're in a
nosedive! If only there was someone
on board who could save us!

There's a beat.

PETER (CONT'D)

I said, if only there was someone on
board who could save us!

JOE

Uh, Peter, I don't see Quagmire.

FLIP TO:

INT. QUAHOG AIRPORT - DAY

ANGLE ON the check-in counter at the departure gate.
Quagmire and a TICKETING AGENT, both looking disheveled,
emerge from under the counter.

TICKETING AGENT

Oh, that was great.

QUAGMIRE

Thanks. I know you have a choice in airport sex, and I appreciate your choosing Quagmire. Please exercise caution when standing up, as the contents of your vagina may have shifted during coitus.

INT. COLOR CARD BACKGROUND - X

ANGLE ON the 60'S ANNOUNCER.

60'S ANNOUNCER (V.O.)

Who else but Quag--

INT. QUAHOG AIRPORT - DAY (BACK TO SCENE)

QUAGMIRE

There's actually no time for that. I got a plane to catch. Say, which gate is flight 209?

TICKETING AGENT

209? That flight left half an hour ago.

QUAGMIRE

Oh, my god. Oh, my god! That plane's going down!

TICKETING AGENT

(LAUGHING) That's impossible! We checked everyone's shoes, and all the dinner knives are plastic.

INT. CHANNEL FIVE NEWS DESK - NIGHT (ON TV)

TOM TUCKER

Good evening, I'm Tom Tucker.

DIANE SIMMONS

And I'm Diane Simmons. More trouble
in the skies over Quahog tonight, as a
Trans Air jet is apparently out of
control.

TOM TUCKER

Channel Five has this exclusive
recording of a may-day communication
from the cockpit.

We see a local news-style layout with a picture of Peter in
the upper left-hand corner, and the graphic of a reel-to-reel
tape recorder which **spins slowly**. Below it, we see the
following type appear on screen as we hear Peter's **audio**:

PETER (V.O.)

Uh, hello, ground people? We got a
little problem up here. Uh, we need
some help or we're gonna crash. So,
that being the case, is it cool if I
shut off "Last Holiday?" It seems
unfair that the last thing these
people might see is a mediocre comedy
featuring Queen Latifah on skis.
(THEN, EXCITED) Haha, Cleveland look,
she just fell over! She can't stand
up on those things.

INT. GRIFFINS' LIVING ROOM - NIGHT

Chris, Brian and Stewie are watching TV.

CHRIS

Mom! Dad's crashing a plane on
television!

Lois and Meg run in.

LOIS

Oh, my god! What the hell is your
father doing on a plane?

STEWIE

I don't know, but those passengers are
more screwed than Angelina Jolie's
adopted kids once the real baby's
born.

INT. ANGELINA JOLIE'S HOUSE - DAY (CUTAWAY)

ANGELINA JOLIE sits breast-feeding her small newborn BABY.
MADDOX enters.

MADDOX

Mommy, we hungry! We need real food!

ANGELINA JOLIE

Maddox, get out! The real baby's
feeding!

MADDOX

Why you bring me here? Why you no
love me no more?

ANGELINA JOLIE

Sweetheart, I never loved you. You
were a publicity stunt. Now
seriously, get out of here. You're
getting weird yellow germs everywhere.

EXT./ESTAB. QUAHOG AIRPORT - NIGHT

INT. QUAHOG AIRPORT BAR - SAME

Quagmire sits at the bar with several empty glasses in front
of him. He looks devastated. A MAN IN A BLUE BLAZER AND
YACHTING HAT approaches him and sits down.

MAN IN BLAZER

Hey there, son. Mind if I have a seat?

Quagmire looks up and sees it's Hugh Hefner.

QUAGMIRE

Hugh Hefner?

HUGH HEFNER

You look like you got something on your mind.

QUAGMIRE

Ah, who the hell am I kidding? I don't deserve to be a pilot. I've let everybody down.

HUGH HEFNER

Did you do the best you could?

QUAGMIRE

No. I was gonna, but I ended up getting laid instead.

HUGH HEFNER

You sound like a friend of mine. John Holmes. Greatest porn star who ever lived. He said to me one day, he said, "Hugh, I've got a thirteen inch penis... and Glenn Quagmire is the best damn pilot I've ever seen."

QUAGMIRE

John Holmes said that?

HUGH HEFNER

You bet he did. Course, at the time
he was strung out on drugs and
stealing luggage at LAX to support his
heroin habit.

QUAGMIRE

Excuse me, Hef. I've got a plane to
land.

Quagmire purposefully gets up and walks O.S. as we hear the
Notre Dame Fight Song accompanied by the **crack** of a baseball
bat. Hef looks on, proud.

EXT./ESTAB. AIRPLANE - CONTINUOUS

The plane continues its nose dive.

INT. COCKPIT - SAME

Peter, Joe and Cleveland clutch each other.

JOE

We're all gonna die!

CLEVELAND

I can't believe this is happening!

PETER

Plus, this raises serious concerns
about airline security. I mean,
shouldn't a federal marshal have stood
up and shot one of us by now?

INT. MAIN CABIN OF AIRPLANE - SAME

Sitting among the passengers is DROOPY DOG, in his marshal
outfit.

DROOPY DOG

(TO CAMERA) I forgot my gun.

EXT./ESTAB. AIR TRAFFIC CONTROL TOWER - NIGHT

INT. AIR TRAFFIC CONTROL TOWER - SAME

AIR TRAFFIC CONTROLLERS sit at their stations. We hear the **theme** from "Airplane!"

PETER/JOE/CLEVELAND (V.O.)

Help us! / Help! / etc.

AIR TRAFFIC CONTROLLER

We're doing everything in our power to
get you down.

Quagmire **bursts in.**

QUAGMIRE

Stand aside, sir. I'll take it from
here.

He grabs the mic.

QUAGMIRE (CONT'D)

Peter, this is Quagmire. Now, I want
you to listen very carefully and do
exactly as I tell you. Take a firm
hold of the throttle, and pull the red
mixture knob out slowly. Then check
the giggity gauge.

PETER (V.O.)

The what?

QUAGMIRE

The giggity gauge! It's the one on
the far left.

PETER (V.O.)

That's an airline term?

QUAGMIRE

Of course it's an airline term, I'm a pilot! Now check the giggity gauge!

INT. CHANNEL FIVE NEWS DESK - DAY (ON TV)

Tom and Diane sit at the news desk.

TOM TUCKER

Some new developments in the flight 209 drama. Recently discharged pilot Captain Glenn Quagmire is apparently talking the plane down. Ollie Williams has the story. Ollie?

ANGLE ON Ollie Williams.

OLLIE

Back to you!

BACK ON Tom and Diane.

TOM TUCKER

Thanks, Ollie. And now this.

Tom starts juggling oranges.

TOM TUCKER (CONT'D)

(WHILE JUGGLING) That's right. Not just a pretty face.

EXT. AIRPLANE - NIGHT

INT. COCKPIT - SAME

We see a cockpit P.O.V. shot of the runway getting closer.

ANGLE ON Peter, who holds the controls.

QUAGMIRE (V.O.)

Alright, Peter, slide the red knob all the way out and pull the emergency brake.

PETER

Wha-- I'm sorry, Quagmire, I was thinking about something else. Can you say that one more time?

JOE

PULL THE BRAKE!

Joe pulls the brake.

EXT. RUNWAY - CONTINUOUS

The plane **crashes** to the runway and **skids** to a stop, throwing up lots of sparks and flames before it finally comes to rest.

INT. COCKPIT - CONTINUOUS

The guys **cheer**.

PETER/CLEVELAND/JOE

We made it! / Hallelujah! / YEAH! GET SOME! GET SOME!

INT. MAIN CABIN - CONTINUOUS

DROOPY DOG

Next time, I'm taking the train.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The Griffins and Joe sit with Quagmire, who is in his pilot's uniform.

LOIS

Glenn, we're all so thrilled for you.

BRIAN

Yeah, I guess it didn't take too much for you to get your job back now that you're a hero.

PETER

Yeah, and I'm so happy for you, I don't even mind that I was raped in a federal prison after I was arrested for hijacking.

QUAGMIRE

Well, I couldn't have done it without you guys. You put yourselves on the line and you gave me my life back. I'll never forget that. Now, if you'll excuse me, I gotta go to work.

Quagmire exits triumphantly.

PETER

By the way, remind me, Lois, we gotta go visit Cleveland. He's not getting out for another year.

CLOSING CREDITS:

EXT. GRASSY HILL - DAY

To the **music** of the closing credits of "Little House on the Prairie", Quagmire runs joyously down a hill with his arms outstretched, imitating a bird.

END OF SHOW